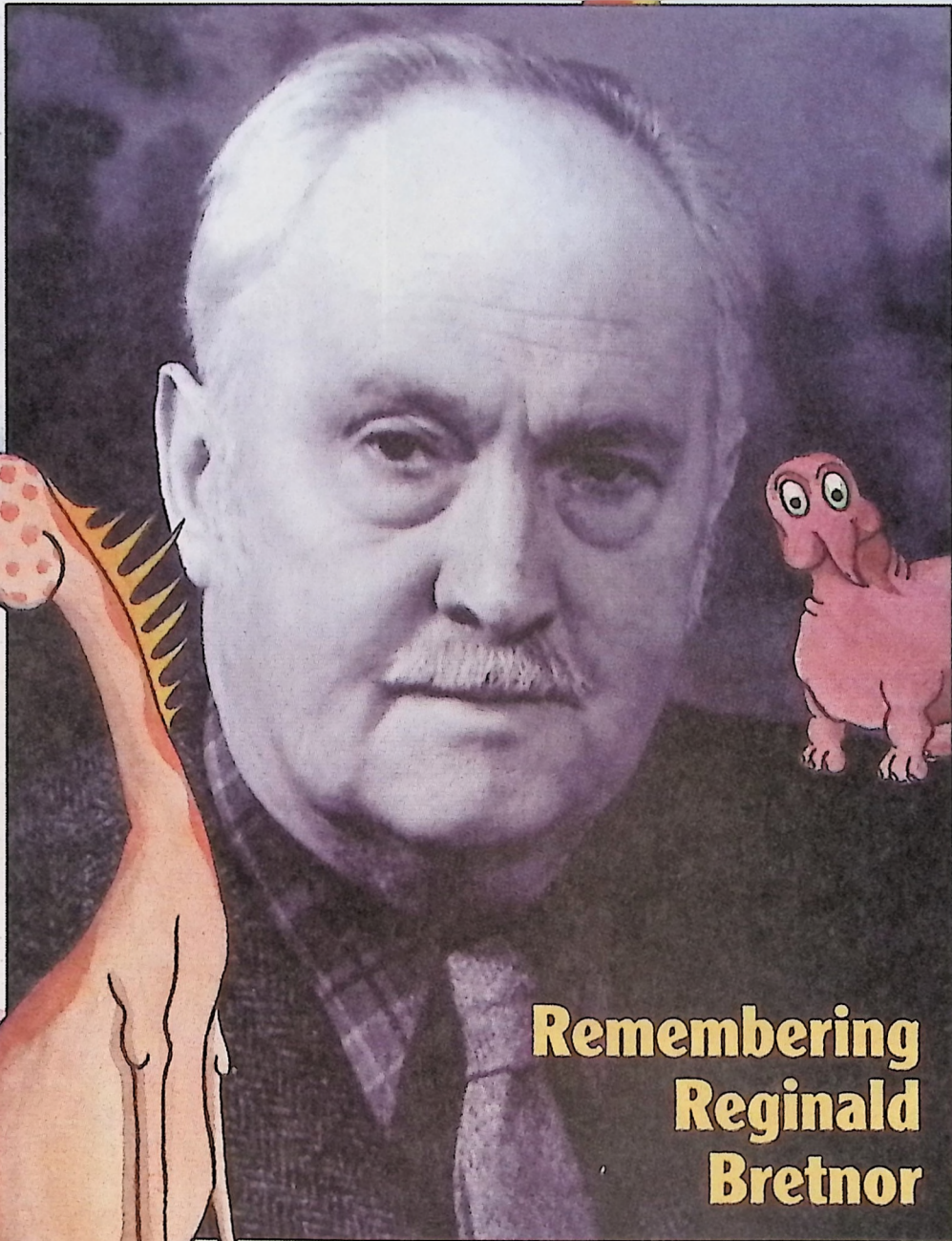


JEFFERSON

Monthly



**Remembering
Reginald
Bretnor**



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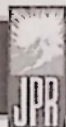


Dan Donohue (seated) and Andrew Borba in Oregon Shakespeare Festival's production of *Arcadia*. See Artscene for details.

Photo: David Cooper.

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JEFFERSON

Monthly

JULY 1996

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Remembering Reginald Bretnor

When author Reginald Bretnor passed away four years ago in Medford, he left an intriguing legacy of apparent contradictions. His whimsical, playful stories and illustrations tread a humorous line between fantasy and science fiction; yet his private life as a heavily-armed survivalist showed a harsher, darker side. Writer Fred Flaxman explores Bretnor's complexities, alongside one of Bretnor's light-hearted stories, "Bug-Getter."

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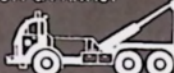
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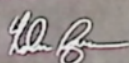


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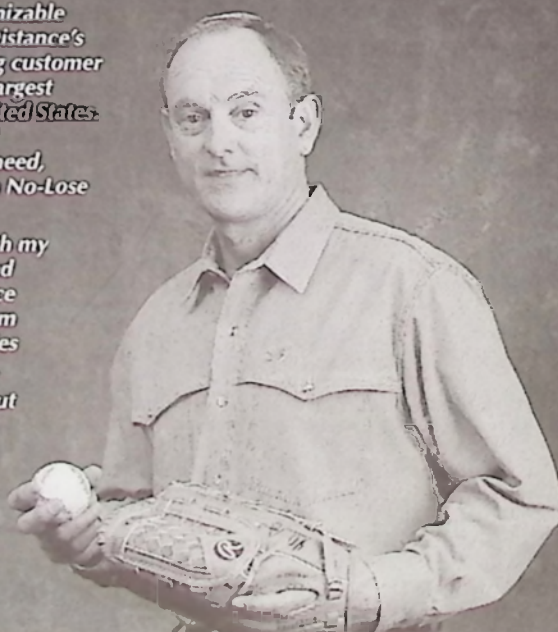
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TUNED IN

Ronald Kramer

The Chickens Have Roosted

You've probably seen television commercials raising the alarming cry that the future of free television is imperiled by pending FCC action. You may even have seen news stories about the subject. In fact, to have even the slightest glimmering of what is at hand, you'd almost have to have seen a news story, because the TV spots didn't really explain anything.

The short explanation is that all television stations will eventually move to a different frequency band in order to provide higher quality transmission using digital techniques. Even though it will take quite a number of years to complete this type of transition, the arrangement is a huge bonanza for equipment manufacturers since it will make obsolete all existing television sets.

But what has broadcasters riled is the FCC's present inclination to charge broadcasters to use the new frequencies. Ever since the dawn of broadcasting in the 1920's, radio and television stations have received the opportunity to use the air waves without making any direct payment for the spectrum.

A major proponent of charging broadcasters is presidential candidate Sen. Bob Dole, who has referred to broadcasters' proposal NOT to charge them as a "giant corporate welfare program."

I'm not quite sure who is wearing the white hat in this debate but I do know that they've all missed the essential point.

There was a reason why broadcasters were not originally charged to use the air waves and it is reflected in our nation's legislation as well as on each of the broadcasters' licenses. Our national policy has held that radio and television stations operate to

serve "the public interest, convenience and necessity." This idea was once expressed to me by a friend who was then the manager of a Portland station and who had essentially grown up in radio. Addressing a class of mine in the mid-1960's, he was asked by

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SLOWLY BUT RELENTLESSLY,

BROADCASTERS

RE-DEFINED THEMSELVES

MORE AS BUSINESSES

AND LESS AS BUSINESSES

WITH A CONNECTION

TO THE

PUBLIC WELFARE.

a student to identify the biggest change in radio over the 30 years he had worked in the industry. Drawing slowly on his pipe, he thought for a minute and replied: "When I got into radio, at the end of each day you would figuratively ask what your station had done that day to leave your listeners slightly better than they were when you first signed on that morning. The biggest change in radio since then is not the answer to that question but the fact that, nowadays, the question is

never even asked."

Asking that question, and thoughtfully and reasonably attempting to deliver upon the responsibilities it implies, is what the "public interest, convenience and necessity" is all about.

It isn't entirely fair to bash broadcasters in this discussion. Truth be told, it was the federal government which began to see broadcasting as a utility instead of a socially responsible profession. When my friend uttered his analysis of that change in radio, the FCC still acted as though it believed that a broadcaster had an obligation to provide news, public affairs programming, some children's programming, public service announcements, editorial comment, equal time and fairness in coverage of controversial issues, and a host of other hallmarks which said that this was NOT a business once identified by the ex-president of CBS news as a "license to print money."

But the FCC has relentlessly eroded that vision. As cable services were introduced in the 1970's— and actively encouraged by the FCC—they were not comparably required to provide news, public affairs or any of the other indicators of serious concern for the public welfare. And, according to Kramer's First Law of Media, "bad programming drives out good." I know, Gresham said it first, but the principle applies in broadcasting. When cable and other emerging media services were introduced without the federal expectation that they would serve the public interest, broadcasters began to wonder why they were spending time and money trying to do so.

Slowly but relentlessly, broadcasters re-defined themselves more as businesses and less as businesses with a connection to the public welfare. You see the changes throughout broadcasting. Less news. Less air time devoted to the public good unrelated to direct financial return to the station. Children's programming determined by its merchandising "tie-in" potential instead of its entertainment or educational value. Stations being bought and sold with the same fervor that fueled the leveraged buyout craze on Wall Street in the 1980s and the merger mania of the 1990s.

In such a world broadcasters tend to see themselves defined less in terms of the programming they provide (remember how they had to be dragged by President Clinton, kicking and screaming all the way, to begin to deal with violence in their programming?) and more in terms of the resale value of their stations. While they don't currently pay for their frequencies, they make enormous amounts of money from the sale of their stations and are doing so with increasingly short ownership tenures. Small wonder that Sen. Dole questions whether they shouldn't have to pay for the frequency they in turn want to sell after minimal "holding" periods.

Yes, there are broadcasters who still seriously see themselves as public stewards of the airwaves and appreciate the obligations inherent in that relationship. But they are increasingly the exception.

The case for broadcasters' free use of the spectrum is reasonable if broadcasters provide a return to the public for its use. Increasingly they provide only what is profitable to their own business interests and, in the process, dilute their argument for preferred treatment. Senator Dole is argu-

CONTINUED ON PAGE 15

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SPEAKING OF WORDS

Wen Smith

Ballistic Bananas

For breakfast we often have bran flakes and strawberries. On Tuesday it was different. My wife put before me a bowl of Grape Nuts with sliced bananas.

"I decided we'd go bananas today," my wife said.

"I'm mad about bananas," I said.

"Sorry," she said. "I just thought we'd have something different. I didn't mean to make you angry."

"Who's angry?" I said.
"I love bananas. When I say I'm mad about them, I mean I'm fond of them. I'm mad about you, too."

"I should have known," she said. "I had a teacher who wouldn't allow us to say mad when we meant angry. It drove me bananas."

"Is that why you decided to go bananas on the cereal today?" I said.

"I just meant have bananas," she said.
"Driven bananas means driven crazy."

"Or driven mad," I said. "But to get mad isn't the same thing as to go mad."

"Well," she said, "I guess getting angry can drive people crazy."

"And after that drive," I said, "it's just a short putt to going bananas."

"How did the bananas get into it, anyway?" she said.

"I guess it means going ape," I said.
"Apes are fond of bananas."

"Like you," she said.

I decided to ignore that simile.

"People don't get mad much anymore," I said.

"They don't get angry, either," she said.
"That's an extinct, expression, like having a cow."

"That one came out of farm life," I said.
"When country folks were angry, they were having a cow. If they were out of their heads, it was off their gourds. Grandpa was off his rocker."

"In the city it was off your trolley," she said.

"Right," I said. "Nowadays people don't have a cow or go off their trolleys. They go ballistic."

"I've never understood that one," she said. "How do ballistics get into it?"

"It's from the science of firearms and missiles," I said. "A bullet or a missile goes ballistic after it leaves the launcher and is without further guidance."

"You mean it's out of control," she said.

"You got it," I said.
"It's a ballistic missile. But a guided missile doesn't go ballistic, because it has an internal guidance system."

"So when you go ballistic," she said, "you lose your internal guidance

system."

"Yep. You go bananas," I said. "Nonlinear."

"Non-what?" she said.

"Irrational," I said. "Linear thinking is rational thinking."

"Square," she said.

"That's the idea," I said. "But when you go nonlinear, you go wild and crazy. I think I'm nonlinear about you."

"You ape," she said. "Shut up and eat your bananas." ■

Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitorradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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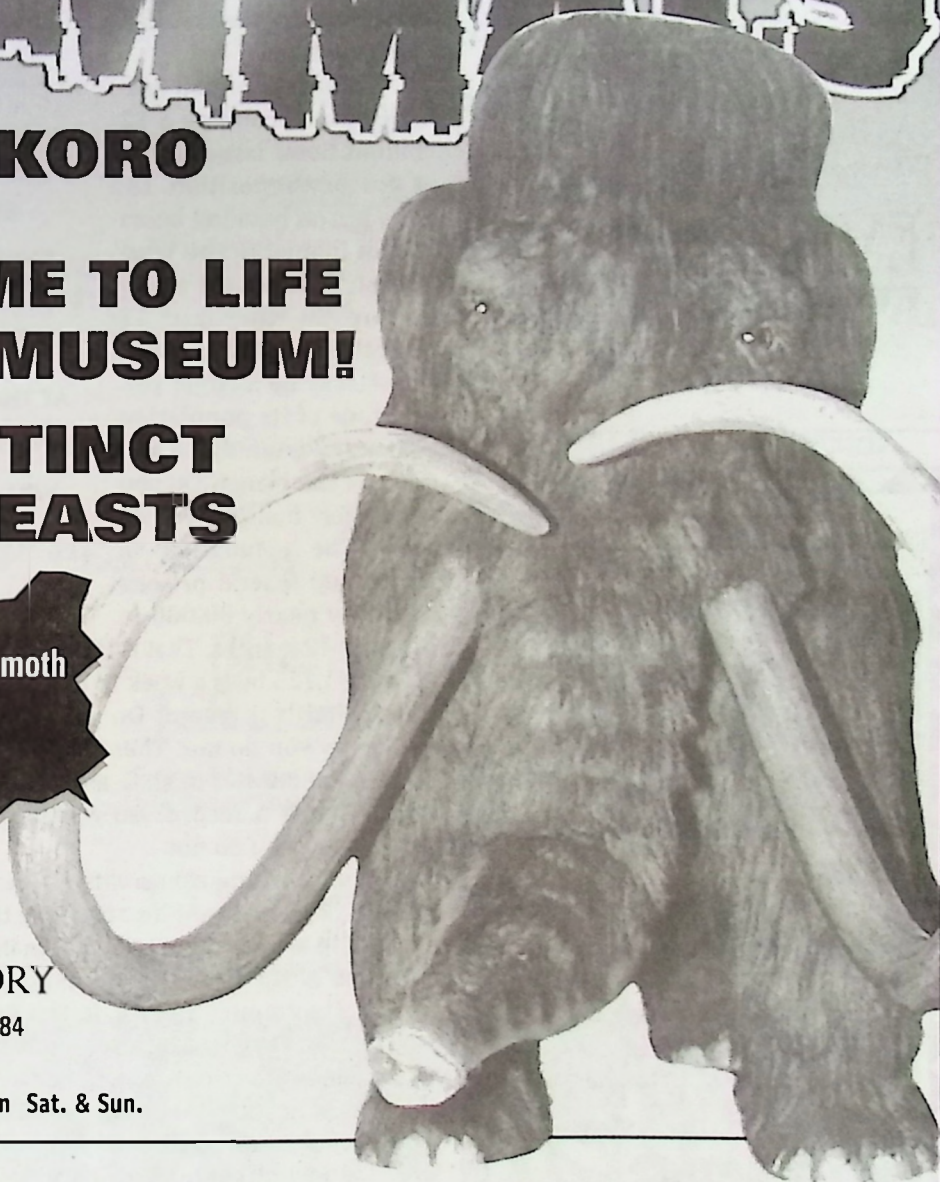
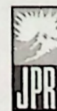


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JEFFERSON OUTLOOK

Russell Sadler

This Business of Prisons

Oregon's new growth industry is not tourism. It is not high technology. It is not service industry. It is prisons. State corrections officials say new mandatory sentencing laws will require doubling Oregon's prison beds in the next decade. Oregon is following a trend.

California prison officials are demanding a \$2 billion bond issue in the Land of Proposition 13. The prison building boom is not limited to the West Coast. America set a new record in the last 12 months. The United States now locks up a larger percentage of its population than any country on the face of the planet. Do you feel safer? Polls say you do not. The population in state and federal prisons grew by nearly 90,000 in the last 12 months. That is the equivalent of adding 1,725 beds a week to the prison system. That is a record. Do you feel safer? Polls say you do not. There are more than 1,000,000 inmates in state and federal prisons. That is a record. Do you feel safer? Polls show you do not.

Ironically, the conservatives who want to shrink government because they think it is too big are adopting laws that make prisons one of the fastest growing bureaucracies in the country and the fastest growing business in Oregon. Conservatives who criticize liberals for throwing tax money at social problems are throwing tax money at crime on a grand scale.

A growing share of state and federal budgets are going to prisons while the federal government and many state legislatures are reducing the money they spend per student in schools and colleges. Conservative legislators force up tuition and refuse to appropriate more money to colleges and universities because a \$25,000 a year subsidy

to students is too much. The same conservatives are willing to build prisons at \$19,000 a bed to house more inmates who cost Oregon taxpayers \$38,000 a year to guard.

Oregon still has more college students than cons. It is the trend that is ominous. In 1980 Oregon had about 2,000 inmates crammed into its aging state penitentiary and several hundred inmates in county jails. Today, there are nearly 8,200 inmates occupying the state's growing county jail and state prison beds. As the wag said, "If you build it, they will come." The Field of Fiscal Dreams is rapidly becoming the Field of Fiscal Nightmares.

Voters are as much to blame as politicians for the trend. State Rep. Kevin Mannix, D-Salem, demanded lengthy sentences for juveniles who commit certain crimes. A majority of the Legislature refused to go along. Cooler heads on the budget-writing Ways and Means Committee quietly insisted Mannix was a grandstanding lawyer planning to run for Attorney General. There was no evidence, insisted the Legislature's conservative budget-writers, longer sentences deterred crime or protected the public.

Mannix promptly filed an initiative petition mandating minimum sentences for certain juveniles and persuaded voters to approve it in 1994. In 1995 Mannix persuaded legislators to approve mandatory minimum sentences for certain property crimes. In 1996 Mannix filed to run for Attorney General. There was little discussion about the cost of these sentencing laws. Now the bills are coming due. The cost is hidden and it is high.

Oregon corrections officials say they will be building prisons for the next 20

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OREGON CONTINUES
SPENDING SCARCE
TAX DOLLARS ON PEOPLE
WHO WILL NEVER AMOUNT
TO ANYTHING
AT THE EXPENSE OF PEOPLE
WHO ALMOST CERTAINLY
WILL. THIS IS A POLICY OF
EATING YOUR YOUNG.

years. The state's prison capacity will have to double in the next decade. The corrections budget now has priority over Oregon's colleges and universities. There are about 8,000 fewer Oregon resident students in the state's four-year colleges and universities than there were in 1990. The prison population has grown by nearly the same amount in a slightly longer period. Conservative lawmakers object to "subsidizing" students but not convicts.

Last June, about two-thirds of Oregon's high school seniors with a B+ average or better—Oregon's brightest students—left the state to go to college and start their careers. Oregon continues spending scarce tax dollars on people who will never amount to anything at the expense of people who almost certainly will. This is a policy of eating your young.

The shortsightedness of this trend is apparent even to hardnosed law enforcement officers. The sheriffs of Jackson, Josephine and Curry counties held a news conference last winter to criticize the popular trend of jailing more and more people and urge lawmakers to spend more money on education, prevention and drug treatment. Sheriffs Bob Kennedy, John Pardon and Charles Denny do not have reputations as liberal bleeding hearts. Lawmakers and the voters who choose them need to heed the warning from other elected officials that politically fashionable policies are not working.

Other nations have lower crime rates without jailing as large a percentage of their population as we do. Perhaps we should find out if they know something we do not before we bankrupt ourselves pursuing failed conservative theories that win votes at the polls but do not make our lives any safer and may imperil our future. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

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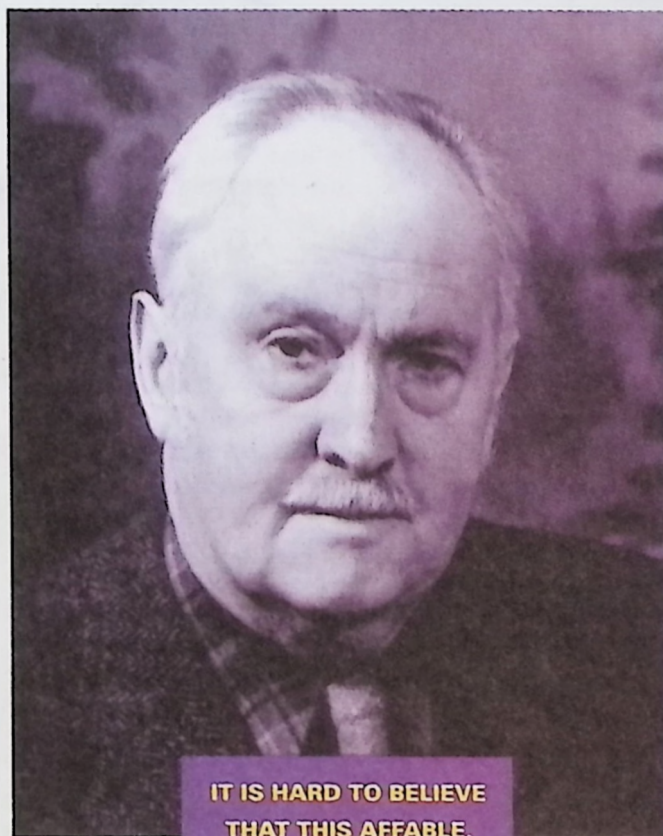
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Remembering Reginald Bretnor



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PUBLICATIONS

ARTICLE BY
Fred Flaxman

ILLUSTRATIONS BY
Reginald Bretnor

PHOTOS
Bretnor Archives

In London this spring, a British production company completed a 90-minute movie based on a short story by the late southern Oregon-based writer, Reginald Bretnor. Bretnor, who lived from hand to mouth his whole adult life, dreamed of the fame and fortune he would receive if one of his works made it to the big screen. But this was the first time a story of his had been adapted, and he didn't live long enough to see it—or to make any money from it.

Bretnor, who died a few days short of his 81st birthday in his Medford home four years ago this month, was an internationally-published science fiction and fantasy writer. A large man—in all senses of the word—he was big enough to have more than two sides to his physique, more than two sides to his personality.

There was Bretnor the light-hearted, witty fiction writer, and Bretnor the serious author of articles and books about war and survival. There was Bretnor the creator of puns, and Bretnor the collector of guns. There was Bretnor the good-natured, life-of-the-party raconteur, and Bretnor the racist, sexist, rabid anti-Communist survivalist who spied on his own countrymen in the 1930s and was armed to the teeth against them in his Kings Highway house in the '80s and '90s.

I am fond of the Bretnor who wrote close to 100 fascinating and imaginative short stories which, from 1947 until his death in 1992, were

published in major magazines in the U.S. and abroad: *Harper's*, *Esquire*, *Today's Woman*, *Ellery Queen's Mystery Magazine*, *Amazing Science Fiction*, *Isaac Asimov's Science Fiction Magazine*, Rod Serling's *The Twilight Zone Magazine* and, most frequently of all, *The Magazine of Fantasy & Science Fiction*.

Many of these short stories were republished in best-of-the-year book collections alongside the greatest names in science fiction: Poul Anderson, Isaac Asimov, Anthony Boucher, Ray Bradbury, Fredric Brown, Fritz Leiber, J.E. Pournelle, and Rod Serling. This side of Reginald Bretnor occasion-

ally focused his efforts on longer fiction: the mystery novel, *A Killing in Swords*; *Gilpin's Space*, a science fiction novel; and *Schimmelhorn's Gold*, a fantasy novel.

But there was a totally different aspect to even Bretnor's writing side—a nonfiction obsession with war and weapons which resulted in three books on this subject and his invention and patenting of an automatic mortar.

One of the chief characteristics of Bretnor's fiction is his sense of humor. And yet he took science fiction very seriously. His *Modern Science Fiction: Its Meaning and Its Future*, *Science Fiction Today and Tomorrow*, *The Craft of Science Fiction*, and *One Man's BEM: Thoughts on Science Fiction* were all important contributions to the study of this subject.

Bretnor's friends describe him as a man who was always telling funny stories, joking around, and making puns. He was good company. This side of his personality comes out frequently in his fiction. Using the anagramic pseudonym "Grendel Briarton," he came up with three increasingly expanded editions of a book of short-short science fiction stories, all of which end in puns: *Through Time and Space with Ferdinand Feghoot*. Bret-



Reginald Bretnor in Japan.

nor also developed an outrageously funny, if, by contemporary standards, blatantly sexist character called Papa Schimmelhorn for several lengthy short stories and a book called *The Schimmelhorn File: Memoirs of a Dirty Old Genius*. A highly-talented amateur illustrator, Bretnor's sense of humor was also evidenced by the delightful cartoon-like fantasy creatures and human caricatures he drew.

It is hard to believe that this affable, fun-loving teller of tales also wrote deadly serious articles for survivalist, libertarian and extremist right-wing publications—articles which were staunchly against gun control and even in favor of censorship.

"Politically, Reg was to the right of Attila the Hun," one friend told me. He added that Bretnor, who was a long-time member and strong supporter of the National Rifle Association, collected guns himself and kept them ready-to-use and loaded at all times.

This is a man who, to his neighbors and friends in the Rogue Valley, appeared to be the perfect English gentleman: calm, collected and dignified. He even spoke with what seemed to be an English accent. But Bretnor never set foot in the United Kingdom, although his mother, born Mary Ann Mallott, was from Kenninghall, Norfolk.

Bretnor had very personal reasons for his anti-Communist beliefs. They went back to his roots in Imperial Russia, where he was born Alfred Reginald Kahn on July 30, 1911, in Vladivostok, Siberia. His father, Gregory Kahn, who was Jewish, was a wealthy banker from Riga, Latvia, a graduate of the Riga Polytechnic Institute. He went to Vladivostok to serve as president of the Commercial Bank of Siberia.

Reginald's mother had lived in Russia for several years, earning a living as an English teacher and governess. The Kahns built a beautiful house on the outskirts of the city, but didn't live there happily—or ever after. They fled war-torn Imperial Russia in 1915, two years before the communist takeover, moving to Kobe, Japan, where Gregory opened his own import-export firm.

Leaving Gregory in Japan, Reginald, his sister Peggy and their mother took a ship to the U.S. five years later, ending up in California. Bretnor, who was 9 at the time, never left the U.S. after that, except for brief excursions into northern Mexico. For one thing, he rarely had enough money to travel. For another, he was afraid to fly.

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Bug-Getter

by Reginald Bretnor

from "The Timeless Tales of Reginald Bretnor," selected and edited by Fred Flaxman (c) 1996 by Teleflax Productions

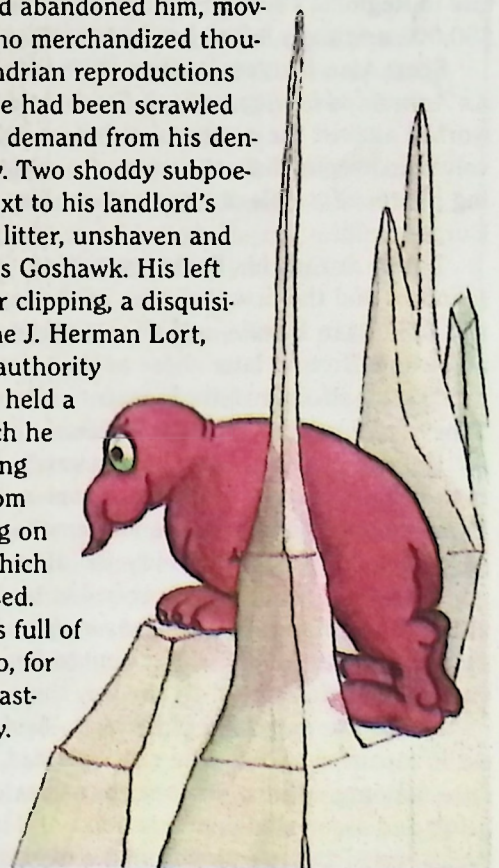
Although this is one of Bretnor's shortest stories, it has many of the characteristics that distinguish his style: a sense of humor, an efficient use of well-chosen words, and a science fiction element which is closer to fantasy than to science. "Bug-Getter" was first published in *The Magazine of Fantasy & Science Fiction* in 1960. It was also included in "100 Great Science Fiction Short Stories," edited by Isaac Asimov, et. al., published by Doubleday & Co. in 1978, and "Laughing Space: Funny Science Fiction Chuckled Over," edited by Isaac Asimov, et. al., and published by Houghton Mifflin Co. in 1982.

Ambrosius Goshawk was a starving artist. He couldn't afford to starve decently in a garret in Montmartre or Greenwich Village. He lived in a cold, smoke-stained flat in downtown Pittsburg, furnished with enormously hairy overstuffed objects which always seemed moist, and filled with unsalable paintings. The paintings were all in a style strongly reminiscent of Rembrandt, but with far more than his technical competence. They were absurdly representational.

Goshawk's wife had abandoned him, moving in with a dealer who merchandized thousands of Klee and Mondrian reproductions at \$1.98 each. Her note had been scrawled on the back of a nasty demand from his dentist's collection agency. Two shoddy subpoenas lay on the floor next to his landlord's eviction notice. In the litter, unshaven and haggard, sat Ambrosius Goshawk. His left hand held a newspaper clipping, a disquisition on his work by one J. Herman Lort, the nation's foremost authority on Art. His right hand held a palette-knife with which he was desperately scraping little green crickets from the unfinished painting on his easel, a nude for which Mrs. Goshawk had posed.

The apartment was full of little green crickets. So, for that matter, was the Eastern half of the country. But Ambrosius Goshawk was not concerned with them as

CONTINUED ON PAGE 11



His father remained in Japan for another two decades, coming to the U.S. only in 1940 and settling in Seattle.

Reginald Bretnor earned very little for his writing, managing to keep ahead of the bill collectors only by outliving two wives, his mother, his father and his sister. His father—who couldn't help but notice that every time Bretnor wrote, it was to ask for money—dismissed him as a lazy good-for-nothing and left him and his mother only \$100 apiece in his 1952 will. He bequeathed the rest of his es-



ABOVE: The Bretnor home near Vladivostok, Russia.

AT RIGHT: Bretnor and his sister on the boat to the United States.

tate to Reginald's sister. However, when his sister died, Bretnor got \$50,000 originally left to her by his father.

Scott Alan Burgess, author of *The Work of Reginald Bretnor: An Annotated Bibliography & Guide*, told me that Bretnor actively worked against the communists before World War II. "He was involved in keeping lists of names of suspected communists and taking photos of people at communist rallies and other such things," Burgess said.

Later, during his Berkeley period, Bretnor was one of the founders and the first chairman of the Japanese Sword Society of the U.S. Alan Harvie, a Marine engineer who joined the group and whom Bretnor later chose as the trustee of his living will, said he thought Bretnor "bitterly resented the communists" all his life. "They deprived him of the life of leisure he felt was his birthright."

Harvie confirmed that Bretnor was "actually a spy for the FBI" in the 1930s. He told me he found copies of Bretnor's reports when he was going through his papers for the estate. But Bretnor was psychologically unable to hold a job, Harvie added. "The only [non-governmental] paid job he ever had in his life was as a night guard at the [1939] Exposition at Treasure Island [in San Francisco]. His mother got mad at him so he went to Sears Roebuck for an interview. He got violently ill on the way there and never made it."

Harvie was very fond of Bretnor. "Aside from our mutual interest in Japanese swords," he said, "we had a mutual interest in science fiction..., a liking for firearms and target shooting, good food, drink and associated conversation... and in searching out various 'treasures' in antique stores and flea markets.... Reg was a very, very

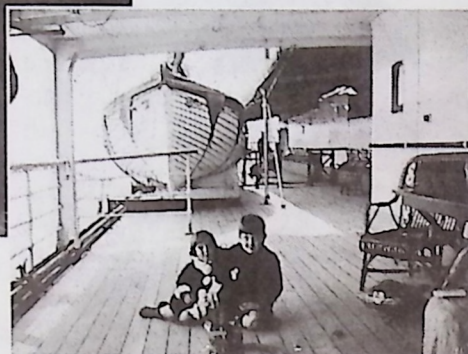
congenial individual and I thought the world of him," Harvie added. "But, you know, he was human like the rest of us.... I found out that I did not really know him until after he died and I started reading all his correspondence and notes to himself."

For someone who was so passionately interested in swords, guns and warfare, it is ironic that Bretnor, who was assigned to the 1st Cavalry Division at Fort Bliss, Texas, in August, 1940, received a medical discharge from the Army a year later and never saw combat first-hand. He spent World War II working for the U.S. Office of War Information (OWI) in Berkeley preparing reports on Japanese culture and attitudes for commanders in the field, and fliers aimed at Japanese soldiers to counter Japanese propaganda.

After the war, OWI was taken over by the U.S. State Department Office of International Information and Cultural Affairs, and Bretnor was transferred to New York City. In 1947 he resigned that position, never to work for anyone else again. He made his first national sale the same year when

Harper's Magazine published his short story, "Maybe Just a Little One," in their August issue.

In 1949 Bretnor married Helen Harding, a research librarian at the Bancroft Library of University of California. She later translated the



diary of a Belgian adventurer who came to California during the Gold Rush, and the book was published by the Yale University Press.

Bretnor received credit for translating the first known book about cats, written by François Augustin Paradis de Moncrif in 1727, but this may have been Helen Harding's work as well. Bretnor dropped out of beginning French at Berlitz in San Francisco, which he attended briefly on the G.I. bill, and never got any further.

Alfred Reginald Kahn and Helen officially changed their last name to Bretnor in 1964. Bretnor had been using his English grandmother's maiden name as his nom de plume since his first short story appeared in *Harper's* in 1947. He told Scott Burgess, "In the '40s you couldn't sell stories if people thought you were a Latvian Jew," but Isaac Asimov and other Jewish writers didn't seem to have any problem getting published.

Breast cancer cut Helen Bretnor's life short in 1967.

Two years later Bretnor married Rosalie Leveille, a writer for *The Saturday Evening Post* and *Collier's* in the 1940s and '50s, and later a television screenwriter, according to Burgess's book. The couple moved from Berkeley to Jacksonville, Ore., in 1969, after Bretnor backed out of a contract to buy a house at 769 South Mountain in Ashland.

"Too much crime. Too many niggers," Bretnor complained to Alan Harvie about Berkeley. The University of California in the '60s probably had too many liberals for Bretnor's taste, as well.

The Bretnors' Jacksonville home at 110 East Main Street has since become City Hall. The couple

CONTINUED ON PAGE 33

BUG-GETTER *From p. 9*

a plague. They were simply an intensely personal, utterly shattering Last Straw—and, as he scraped, he was thinking the strongest thoughts he had ever thought in his life.

He had been thinking them for some hours, and they had, of course, travelled far out into the inhabited Universe. That was why, at three minutes past two in the afternoon, there was a whirr at the window, a click as it was pushed open from the outside, and a thud as a small bucket-shaped spaceship landed on the unpaid-for carpet. It opened, and a gnarled, undersized being stepped out.

"Well," he said, with what might have been a slightly curdled Bulgarian accent, "here I am."

Ambrosius Goshawk flipped a cricket over his shoulder, glared, and said, "No, I will NOT take you to my leader," decisively. Then he started working on another cricket who had his feet stuck on a particularly intimate part of Mrs. Goshawk's anatomy.

"I am not interested with your leader," replied the being, unstrapping a super-gadgety spray-gun. "You have thought for me, because you are wanting an extermination. I am the Exterminator. Johnny-with-the-spot, that is me. Pronounce me your troubles."

Ambrosius Goshawk put down his palette-knife. "What won't I think of next?" he exclaimed. "Little man, because of the manner of your arrival, I will take you quite seriously. Seat yourself."

Then, starting with his failure to get a scholarship back in art school, he worked down through his landlord, his dentist, his wife, to the clipping by J. Herman Lort, from which he read the following passage:

"...and it is in the work of these pseudo-creative people, of self-styled 'artists' like Ambrosius Goshawk, whose clumsily crafted imitations of photography must be a thorn in the flesh of every truly sensitive and creative critical mind, that the perceptive collector will realize the deeply-researched validness of the doctrine I have explained in my book "The Creative Critical Intellect"—that true Art can be 'created' only by such an intellect when adequately trained in an appropriately staffed institution, 'created,' needless to say, out of the vast treasury of natural and accidental-type forms—out of driftwood and bird-droppings, out of torn-up roots and cracked rocks—and that all the rest is a snare and a delusion, nay! an outright fraud."

Ambrosius Goshawk threw the clipping down. "You'd think," he cried out, "that mortal man could stand no more. And now"—he pointed at the invading insects—"now there's this!"

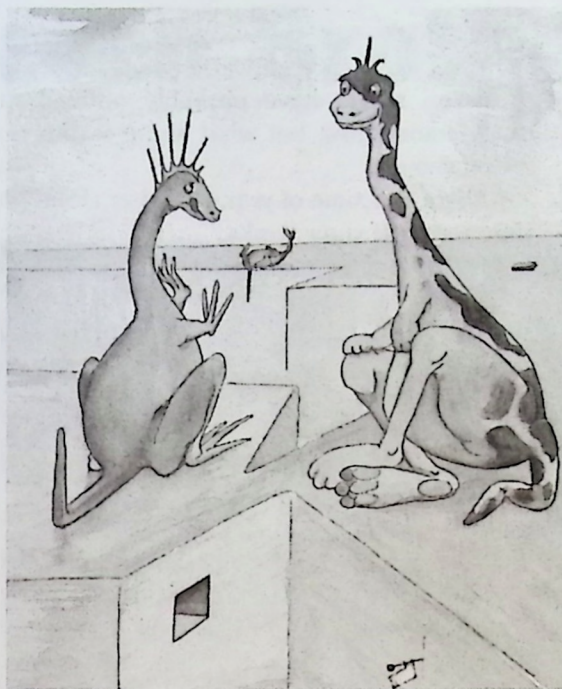
"So," asked the being, "what is this?"

Ambrosius Goshawk took a deep breath, counted to seven, and screamed, "CRICKETS!" hysterically.

"It is simple," said the being. "I will exterminate. My fee—" "Fee?" Goshawk interrupted him bitterly. "How can I pay a fee?" "My fee will be paintings. Six you will give. In advance.

Then I exterminate. After, it is one dozens more."

Goshawk decided that other worlds must have wealthy eccentrics. He watched while the Exterminator put six small paintings aboard, and he waved a dizzy goodbye as the spaceship took off. Then he went back to prying the crickets off Mrs. Goshawk.



The Exterminator returned two years later. However, his spaceship did not have to come in through the window. It simply sailed down past the towers of Ambrosius Goshawk's Florida castle into a fountained courtyard patterned after somewhat simpler ones in the Taj Mahal, and landed among a score of young women whose figures and costumes suggested a handsomely modernized Musselman heaven. Some were splashing raw in the fountains. Some were lounging around Goshawk's easel, hoping he might try to seduce them. Two were standing by with swatters, alert for the little green crickets which occasionally happened along.

The Exterminator did not notice Goshawk's curt nod. "How hard to have find you," he chuckled, "Ha-ha! Half-miles from north, I see some big

palaces, ha, so! all marbles. From the south, even bigger, one Japanese castles. Who has built?"

Goshawk rudely replied that the palaces belonged to several composers, sculptors, and writers, that the Japanese castle was the whim of an elderly poetess, and that the Exterminator would have to excuse him because he was busy.

The Exterminator paid no attention. "See how has changing, your world," he exclaimed, rubbing his hands. "All artists have many success. With yachts, with Rolls-Royces, with minks, diamonds, many round ladies. Now I take twelve more paintings."

"Beat it," snarled Goshawk, "You'll get no more paintings from me!"

The Exterminator was taken aback. "You are having not happy?" he asked. "You have not liking all this? I have done job like my promise. You must paying one dozens more picture."

A cricket hopped onto the nude on which Goshawk was working. He threw his brush to the ground. "I'll pay you nothing!" he shouted. "Why, you fake, you did nothing at all! ANY good artist can succeed nowadays, but it's no thanks to YOU! LOOK AT 'EM—there are as many of these damned crickets as ever!"

The Exterminator's jaw dropped in astonishment. For a moment, he goggled at Goshawk.

Then, "CRICKETS?" he croaked. "My God! I thought you said "CRITICS!"



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NATURE NOTES

Frank Lang

Watermelon Snow

Have you ever seen watermelon snow? You skiers have probably noticed lemon snow, but what about watermelon snow?

About this time of year, at higher elevation, receding snow banks take on a pink or reddish tinge. You can find it in the bowl on Mt. Ashland, near the summit of Mt. Eddy west of Mt Shasta, and on the slopes of Mt. McLoughlin, to name a few places. You can find it in alpine and polar areas world-

wide, even Australia, New Zealand and the glaciers of New Guinea. Once you start to look for watermelon snow you will discover that it is really quite common in the summer on high elevation snow banks, often where small particles of organic debris accumulate.

What causes snow to turn color? To find out, pack small vials of red snow in snow to keep the samples cold and bring the samples back to the laboratory for microscopic examination. Make a slide, put on a cover slip, and take a look. What you will see are tiny microscopic algal cells, most likely the resting cells of *Chlamydomonas nivalis*, the snow algae, although it could be one of several other related genera. The single green cupshaped chloroplasts of individual cells are masked by the presence of red pigments and it is the collective presence of these tiny plants that give the snow its color.

These cryophilic, that is, cold-loving algae carry out their lives and loves in the chilly water filled spaces between ice crystals in melting snow. It is in these chilly waters that resting cells germinate, producing flagellated cells that swim about reproducing asexually until motile gametes or asexual resting cells are formed. Gametes unite and zygotic resting cells develop. There is no heat generated by love or sex in these creatures.

Throughout the year air currents blow

the resting cells about, eventually to lodge in soil, trees, and snow. Only in the spring and summer, when melt water is present for at least 24 hours, does enough extensive vegetative growth occur to color snow. Nu-

trients, minerals and the like, are leached from the dust, conifer needles, lichen scraps that litter the surface of the snow this time of year. Their own photosynthesis provides for their energy needs and that of other organisms in a snowbound

ecosystem. Grazers include snow worms, protozoans, spiders and insects that like it chilly. Nutrients tied up in the bodies of the algae and the grazers are recycled by the action of snow fungi and bacteria.

Next time you are hiking along snow fields in the spring and summer look for watermelon snow. Daniel Mathews writes that some say watermelon snow tastes like watermelon and that others warn of diarrhea. I, myself, avoid drinking snow of any color, excepting white. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

TUNE IN

the **Thistle & Shamrock**

Sundays 9pm on Rhythm & News

Seven Brides for Seven Brothers

Seven Brides for Seven Brothers, Rogue Music Theatre's 1996 Summer Mainstage Production, is remembered fondly by many people, mostly because of the colorful 1950's MGM film version. What people generally remember about the production is its exuberant dance sequences, and little else. Sure, some may remember that it's set in 1859 Oregon. Still others may remember its central plot twist of seven brothers wife-napping seven young ladies, and carrying them off to their ranch in the mountains. But few remember the gentler aspects of the story, or the fact that it's a story of pioneers—of people who gave up lives and family ties to come west to a promised land of plenty, following the Oregon and Applegate trails, only to face great hardship and challenge. It's a musical comedy which is ultimately a story of family loyalty. It examines human behavior, and contains lessons about sensitivity to one's neighbor, and the consequences that must be faced when matters are taken into one's own hands.

That may not sound like the lighthearted movie you remember from your youth. The setting doesn't sound like an atmosphere where singing and dancing is an appropriate response, does it? Yet American writers and composers have developed a strong tradition of taking human interest stories, historical people and events, and turning them into many of our classical musical theatre productions. Remember *1776*, the story of our founding Ameri-



HEREIN LIES THE
MAGIC OF THE
AMERICAN MUSICAL—
THAT THE HUMAN
CONDITION CAN BE
EXAMINED IN AN
ENTERTAINING WAY.

ARTICLE BY
Joelle Graves

PHOTO

Kristin DeBellis and Michael
Colin-Reed.

can forefathers and their struggle in writing the Declaration of Independence?

Yes, the characters in *Seven Brides for Seven Brothers* sing about their tribulations. Why base a musical story on struggle and pain? Maybe because out of it comes moving human drama and comedy—stories of hope, and love. And what better subject to sing and dance about than love?

Remember Rodgers and Hammerstein's masterful *The King and I*? It's the story of two people, Anna Leonowens and King Mongkut, who actually lived, who had great influence with each other, and who helped to change the political course of an entire country. They shared a special kind of love. And what of the story of Maria in *The Sound of Music*, or Nellie in *The South Pacific*? Here are two women who must face difficult decisions: Maria must choose between her love of God, and her love for the very human Captain Von Trapp. The two of them must eventually flee Austria and the Nazi occupation of their homeland. While Nellie must decide if her feelings about her love's mixed-race children will prevent her from building a life with him.

There are many other examples. In *Showboat*, we are faced with a story of love and betrayal, surrounded by a sobering reminder of the treatment of black and mixed-race people in a time when such behavior was not only accepted, but encouraged. Classics like *Oklahoma*, *Carousel*, and *Gypsy* contain beautiful music

CONTINUED ON PAGE 33



URL Directory

Chateaulin

<http://www.jeffnet.org/chateaulin>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

Project A Software Solutions

<http://www.projecta.com>

Software Boutique

<http://www.projecta.com/swb>

Southern Oregon Visitors' Association

<http://www.sova.org>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN



Sundays 10am on Rhythm & News



ONLINE

Roger Mellon

Internet Content vs. Commerce

Having crossed the threshold into household buzzword status, and having swooned Madison Avenue, the Internet can legitimately claim the title of "Business Tool of the '90s." Locally and internationally, the fervor to put everything from mail-order coffees to lawnmowers and Toyota Trucks on the Internet has the globe whipped into an online frenzy that finds Internet service providers and telecommunications companies licking their chops as they rake in the dough.

As more and more businesses clamor to hawk their wares and services in the online world, and as the powers that drive commerce seek ways to handle cash in cyberspace, it's easy to lose track of the spirit that gave birth to the Internet, and continually re-defines it: the spirit of creativity and exploration.

One of the real tragedies of the Internet boon may be that as more and more people opt to do menial business tasks with the World Wide Web as their "automated teller," the content potential that originally brought most Internet pioneers into the electronic frontier could become less and less of a defining factor in what shapes the WWW.

Although the artists and dreamers are largely responsible for most of the professional-level content that exists on the Internet, rarely do they get an opportunity to break the bonds of producing clean, appealing corporate sites that don't shock or offend, or stimulate the users' senses. Few companies have been daring enough to allow themselves to be guided through the process of creating their Web site by the muse rather than the limitations of traditional thinking in advertising.

Of course, there are exceptions.

"Generation X" is lately a favorite target of the consumer media. Levi's (<http://www.levi.com>), Joe Boxer (<http://www.joeboxer.com>) and Pepsi

(<http://www.pepsi.com>) have recognized this group as their primary targets on the Internet and have produced sites that border on the downright zany in an attempt to illustrate their understanding of the younger minds' inner-workings. Apparently it is working. In the first few weeks of the Levi's sites inception, it was reported to be logging an incredible one million hits per week. Their thinking was right on target for capturing the imaginations of Xers.

Creating a visceral, multi-media experience that doesn't insult the intelligence of an individual who is paying to view your work is starting to redefine the way the media juggernauts consider the Internet as a vehicle for product placement. Subsequently, many companies have begun to take a serious look at the people who are creating "Interactive Fun-Zones" rather than dry and static "Online Brochures."

Discussions about the Internet usually take a quick turn towards the business community and their role in the sudden ascension of the World Wide Web into the American consciousness. Admittedly, they deserve much of the credit since they are the ones putting those URL tag-lines at the bottom of practically every TV commercial you see these days, and this kind of exposure has been key in the emergence of the online world. Even so, it would be a shame to ignore the impact a purely experimental site that teases the senses can have on the way we view this medium and its potentials.

Apple Computer has broken the mold of the conglomerates that narrow their focus to a tight beam on generating finance over content. They have sponsored a groundbreaking journey into the exploration of extraterrestrial contact with humans at the "Eon4 Project" (<http://www.eon4.com>). What makes this site so appealing isn't that they rely on bells and whistles that make you go "OOH!" Rather, it's that the content is so compelling as they seamlessly incor-

porate the limitations of the Internet as integral parts of the mission of the site. Slow load times of images and information are portrayed as the result of the slow, interstellar transmissions coming from millions of miles away in another solar system. As you are whisked away by government conspiracies to cover up human contact with extraterrestrials, you leave your chair, and for a time, forget that this is an episodic web-site that taps into your imagination in a way that we haven't felt since Orson Welles and his infamous "War of the Worlds." Orson never had it so good.

Even though most surfers seem to prefer intelligently produced content over tricks of the eye, visual treats can take even the hardened cyber-cynic off guard and leave them jaw agape, and having to admit that there is plenty of room in our lives for escapes into sensory wonderlands. Dreamstate (<http://www.prophetcomm.com/dstate/>) is just this kind of site. Its creator, Josh Feldman, has taken simple animation tools and enigmatic prose, and woven the two together into eye-candy that is quite simply sublime. Intelligently written, and produced in a visual style all his own, Feldman deserves the highest praise that can be lauded on an Internet content provider. Don't miss this site! Some of Josh's colleagues have also produced interesting visual landscapes to be explored—journeys into these worlds can be found at Prophet Communications' "Spectacle" (<http://www.spectacle.com/spectacle/>).

My hat is off to the dreamers and designers that keep the flame of artistic integrity alive and expand the hope for an Internet world where utilitarian functions of commerce can co-exist with the exploration of human creativity. You can help them by seeking out their work and showering them with praise whenever you find yourself lost in a world that you never knew existed. ☐

Roger Mellon is the Webmaster for Splat! Interactive Design, a division of Ashland's Project A Software Solutions. He can be emailed at rogerm@projecta.com and has produced his own "Online Fun-House" for Splat! at <http://www.projecta.com/splat>.

TUNED IN *From p. 3*

ing that they should be treated like a concessionaire in the national parks, given a special privilege and asked to pay something for its use.

At the dawn of radio, and television, these stations could take the moral high ground and point to their programming designed to help educate the public, explore social issues, and generally leave the world a better place than when they signed on. Now the question is being asked of them, "What have you done for us lately to justify the public's investment in your business?"

The only portion of the industry which can—and should—continue to lay moral claim to free use of the spectrum is public broadcasting which continues to honor, and perform upon, the obligations which were once common to all broadcasters.

I'm still not sure about the white hat but I think I've talked myself to a point of conclusion about who is wearing the black

hat in this discussion. Uncle Sam stimulated, and then accepted, the transformation under which broadcasters began thinking of themselves as routinely engaged in just another type of commerce. When Uncle Sam's representatives now decry politics by soundbyte, tawdry programming and the flight of anything reasonably constructive for children to watch on commercial television, they are really asking "Shouldn't we all—the public and broadcasters alike—expect just a bit more from the communications media than what is now being delivered?"

The chickens have roosted. But they belong to the old guy with the red, white and blue-striped top hat as well as to those who control our nation's media outlets. ☐

Ronald Kramer is JPR's Director of Broadcasting.

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FROM NATIONAL PUBLIC RADIO



ON THE SCENE

Joe Palca

No Simple Answers

The question I'm most frequently asked about my work—after, “What’s Bob Edwards really like?”—is, “How do you decide what to cover?” Alas, I have no simple answer. There are many things to consider when choosing among the thousands of science stories out there.

Sometimes the choice is easy. When fragments of Comet Shoemaker Levy 9 slam into the planet Jupiter, the Science Desk covers it. When a new virus kills hundreds of people in Kilwit, Zaire, the Science Desk covers it. When the San Andreas fault slips, causing a major earthquake in California, the Science Desk covers it, too.

These stories share two qualities that make the decision about coverage relatively easy: They deal with issues of fundamental scientific importance, and they are timely. Timeliness, however, is unusual for most of the stories I cover. Rarely, if ever, are important scientific discoveries reported on the day they are made. Usually it’s weeks, months, or even years before scientists share their results with the public. That’s because most reputable scientific research goes through a lengthy process known as “peer-review,” where other scientists from the same discipline evaluate a new finding.

So when does an important new discovery become news? The answer often is: when it’s published in a scientific journal. These journals carry out the peer-review process, so when an article appears in *Science*, *Nature*, or *The New England Journal of Medicine*, it has already been vetted.

That still leaves the question of: What stories in these journals are worth covering? Here, the answer is more complicated: It’s a mixture of what has the broadest im-

pact, or the greatest scientific significance, or that quirky quality that will pique people’s interest (a story about a newly discovered organism that lives on lobster lips comes to mind)—or, not incidentally, what I, personally, find interesting.

I also find good stories at scientific meetings, where new results are often presented. It’s usually possible to do a kind of informal peer-review by asking other scientists at the meeting what they think of the results. Then there are university and corporate press offices, which are also anxious to acquaint me with their latest research findings. Or, there are scientists whom I’ve

interviewed in the past, who call or write to draw my attention to a new finding.

Sometimes I do stories without a specific news peg, where NPR tries to step back and give listeners perspective and context on a broad field of science.

And then there’s the story about the 69-year-old cheese sandwich that someone found in a settee in England. As NPR’s Science Correspondent, I was asked by a producer for *All Things Considered* to explain how a cheese sandwich could survive so long without refrigeration, and whether it would still be safe to eat.

So you just never know what will be science news.

Joe Palca is the Science Correspondent for National Public Radio.

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Imagine leaping out of a parachute ... witnessing a shark dive ... or traveling through the Milky Way to clean up our space junk. A story begins ... then a beautiful song ...

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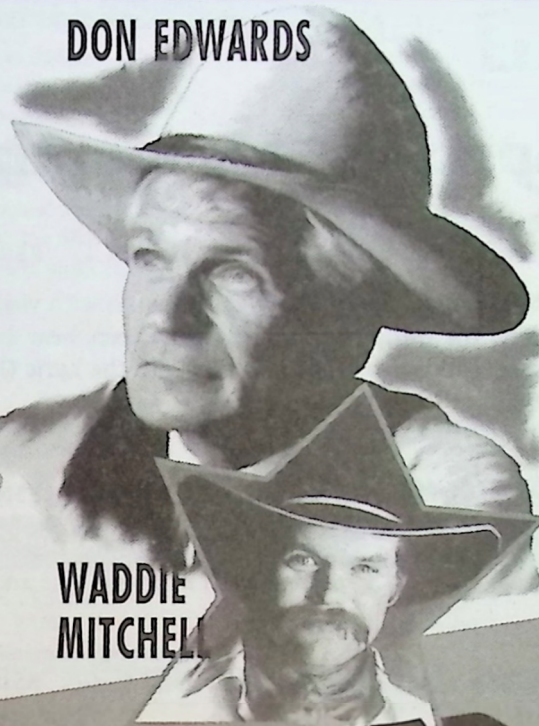


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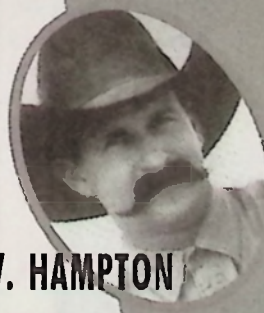
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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

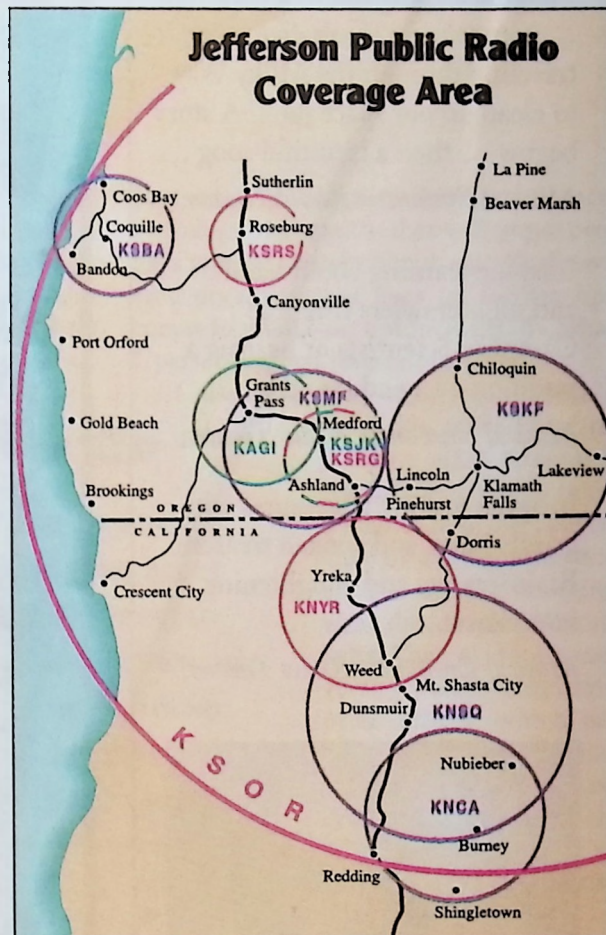
NPR World of Opera returns this month with visits to operatic centers around the world. On July 13 at 10:30am, hear an opera based on Tennessee Williams by Bruce Saylor, with the Lyric Opera Center for American Artists.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

July 4th at noon, *Let the Good Times Roll*. Rhythm & blues great Martha Reeves traces the roots of R&B in gospel jazz and the blues.

News & Information Service KSJK / KAGI

Software/Hardtalk has now been renamed *Real Computing*. Join John C. Dvorak as he demystifies computers on Fridays at 1pm.



Volunteer Profile: Jeff Lambo

Jeff Lambo has in a short time become one of JPR's most active volunteers. In addition to his regular gig as host of *Jazz Thursday* on Rhythm & News, Jeff has filled a key slot hosting *Open Air* to cover staff vacations.

Jeff moved to Ashland three years ago. He has a degree in broadcasting from Salem College in West Virginia, and is a freelance photographer and announcer.

He came to JPR as a way of getting back into radio. "I love the musical freedom here," Jeff says, "and I hope I pass some of that along to listeners."



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Lyric Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Concert Hour
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Weekly Edition	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	N. CALIFORNIA STATIONS ONLY:	
4:00 All Things Considered	10:00 Jazz (Mon-Thurs)	10:00 Living on Earth	10:00 Jazz Sunday
6:30 Jefferson Daily	Jazz Revisited (Fridays)	10:30 California Report	2:00 Jazz Profiles
7:00 Echoes	10:30 Vintage Jazz (Fridays)	11:00 Car Talk	3:00 Confessin' the Blues
9:00 Le Show (Mondays)		12:00 West Coast Live	4:00 New Dimensions
Selected Shorts (Tuesdays)		2:00 Afropop Worldwide	5:00 All Things Considered
Jazzset (Wednesdays)		3:00 World Beat Show	6:00 Musical Enchanter Radio Theater
		5:00 All Things Considered	6:30 Folk Show
		6:00 World Café	9:00 Thistle & Shamrock
		8:00 Grateful Dead Hour	10:00 Music from the Hearts of Space
		9:00 The Retro Lounge	11:00 Possible Musics
		10:00 Blues Show	

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Larry Josephson's Bridges (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	8:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
Milky Way Starlight Theater (Thursday)		2:00 Commonwealth Club	
Real Computing (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	

Program Producer Directory

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KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyu Music Hall

Classical Music, hosted by Laurie Harper. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

Lyric Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyu Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-3:00pm

Concert Hour

Michael Roth hosts this series of concerts from Germany.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- July 1 M Tartini: Violin Sonata Op. 1, No. 10
- July 2 T Henry VIII: *Rose Without a Thorn*
- July 3 W Beethoven: Horn Sonata
- July 4 Th Gershwin: Rhapsody in Blue
- July 5 F Rodrigo: *Concierto andaluz*
- July 8 M Mozart: Violin Co. No. 1, K.207
- July 9 T Mozart: Violin Co. No. 2, K.211
- July 10 W Mozart: Violin Co. No. 3, K.216
- July 11 Th Mozart: Violin Co. No. 4, K.218
- July 12 F Mozart: Violin Co. No. 5, K.219
- July 15 M Saint-Saëns: Piano Trio No. 1
- July 16 T Songs from *Die Schöne Müllerin*
- July 17 W Debussy: Piano Trio No. 1
- July 18 Th Milhaud: *Chimney of King Rene*
- July 19 F Boieldieu: Harp Concerto in C
- July 22 M Castelnuovo-Tedesco: Sonata for Cello & Harp
- July 23 T Schumann: Five Pieces for Cello ("Im Volkston")
- July 24 W Martinu: Cello So. No. 3
- July 25 Th Schubert: Sonata for Arpeggione
- July 26 F Beethoven: Cello Sonata No. 3
- July 29 M Borodin: *In the Steppes of Central Asia*
- July 30 T Britten: Serenade for Tenor, Horn & Strings
- July 31 W Bizet: *L'Arlesienne* Suite No. 2

Siskiyou Music Hall

- July 1 M Goldmark: Rustic Wedding Symphony
- July 2 T Handel: Concerto a due cori No. 1
- July 3 W Grieg: "Holberg" Suite
- July 4 Th W. Schumann: *New England Tryptich*
- July 5 F Harty: An Irish Symphony
- July 8 M Mozart: Symphony No. 35 "Haffner"
- July 9 T Mozart: Symphony No. 36 "Linz"
- July 10 W Mozart: Symphony No. 38 "Prague"



St. Paul Sunday host Bill McLaughlin

- July 11 Th Mozart: Symphony No. 39
- July 12 F Mozart: Symphony No. 41 "Jupiter"
- July 15 M Schumann: Symphony No. 4
- July 16 T Schubert: Variations on "Trockne Blumen"
- July 17 W Brahms: Violin Sonata No. 1
- July 18 Th Chopin: Four Scherzi
- July 19 F Handel: Co. for Harp & Lute, Op. 4 No. 6
- July 22 M Hummel: Piano Concerto Op. 85
- July 23 T Spohr: Clarinet Co. No. 2
- July 24 W Bloch*: *Schelomo*
- July 25 Th Chadwick: Symphonic Sketches
- July 26 F Field*: Piano Co. No. 3
- July 29 M Britten: "Young Person's Guide"
- July 30 T Bizet: *Jeux d'Enfants*
- July 31 W Borodin: String Quartet No. 2

HIGHLIGHTS

NPR World of Opera

July 6 Verdi: La Traviata
Cast: Kathleen Casello, Csar Hernandez, Gregory Yurisich. L'Orchestre de la Suisse Romande, Lawrence Foster, conductor.

July 13 Bruce Saylor: Orpheus Descending
Cast: Juliana Rambaldi, Victor Benedetti, Terese Fedea, Stephen Morscheck. Lyric Opera Center for American Artists, Stewart Robertson, conductor.

July 20 Verdi: Rigoletto
Cast: Laura Claycomb, Paolo Coni, Martin Thompson, Sara Mingardo, Giacomo Prestia. Lausanne Opera, Maximiano Valdes, conductor.

July 27 Rossini: L'Italiana in Algeri
Cast: Jennifer Larmore, Jeannette Fischer, Rockwell Blake, Claire Larcher, Michele Pertusi. Lausanne Chambre Orchestra, Jesus Lopez-Cobos, conductor.

St. Louis Symphony

July 6 Wagner: Prelude to *Die Meistersinger*;
Corigliano: Piano Concerto; Tchaikovsky: Symphony No. 1 ("Winter Dreams"). Barry Douglas, piano; Leonard Slatkin, conductor.

July 13 Beethoven: Overture to *The Creatures of Prometheus*; Mozart: Piano Co. No. 23; Barber: *Souvenirs* for piano, four hands; Bartok: Concerto for Orchestra. John Browning, piano, Leonard Slatkin, conductor.

July 20 Haydn: Symphony No. 99; Vaughan Williams:
Symphony No. 1 ("A Sea Symphony"). Linda Hohenfeld, soprano; James Michael McGuire, baritone; St. Louis Symphony Chorus; Leonard Slatkin, conductor.

July 27 Ives: *Decoration Day*; Chopin: Piano Co. No. 2; Brahms: Symphony No. 1. Eduardus Halim, piano; Libor Pesek, conductor.

St. Paul Sunday

July 7 The Baltimore Consort. Music of Renaissance France, Scotland, and England.

July 14 Gil Shaham, violin; Rohan De Silva, piano. Debussy: Sonata for Violin and Piano; Brahms: Piano Sonata No. 3; Korngold: Suite from *Much Ado About Nothing*.

July 21 The Cleveland String Quartet. Beethoven: Quartet in F, Op. 18, No. 1. Paulus: Quartessence.

July 28 Julia Bogorad, flute; Charles Ullery, bassoon;
Layton James, harpsichord. Works by Handel, Bach and Telemann.

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Sundays at 6:30pm
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KLAMATH FALLS

KNCA 89.7 FM
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KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm

Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm

Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm

Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm

Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Jazz Classics in Stereo with Robert Parker

10:00pm-10:30pm

Friday: Riverwalk: Live from the Landing

The Jim Cullum Jazz Band returns with classic jazz from San Antonio, Texas.

10:02-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both *All Things Considered* and *Morning Edition*. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.



Cassandra Wilson will appear on *Jazzset* July 10.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

July 3 King Louis at Carnegie Hall

July 10 Cassandra Wilson and Abbey Lincoln at the National Black Arts Festival

July 17 David Murray and Andrew White at the DC World Jazz Festival

July 24 Best of the Telluride Jazz Celebration, Part I

July 31 Best of the Telluride Jazz Celebration, Part II

AfroPop Worldwide

July 6 AfroPop Worldwide Web

July 13 Visit To Atlanta

July 20 AfroPop 101

July 27 Gypsy Kings

Marian McPartland's Piano Jazz

July 7 Jim McNeely

July 14 Mercer Ellington

July 21 Jay McShann

July 28 Andrea Marcovicci

Confessin' the Blues

July 7 Classic Blues Sides of the 1930's

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July 21 Classic Blues Sides of the 1950's

July 28 Columbia Roots'n Blues Series

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July 7 Traveling Light for the Good Life with Richard Leider

July 14 Basic Buddhist Wisdom with Thich Nhat Hanh

July 21 To be announced

July 28 To be announced

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July 7 From Dublin to Dundee

July 14 Celts in Harmony

July 21 Adding Keyboards

July 28 Play on Words

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

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If you have a health question for Dr. Paster, call 1-800-462-7413.

ORANGE PORK TENDERLOIN WITH RAISINS

(serves 4)

2 tsp. Olive oil
1 1/2 Lb. Pork tenderloin
1 Lb. Mushrooms
1 Lrg. Onion, cut into 1/2-inch chunks
2 Lrg. Carrots, peeled & cut into 1/4-inch thick slices
2 Cloves Garlic, chopped
1/4 tsp. Salt
1/8 tsp. Freshly ground black pepper
1 Can Italian-style plum tomatoes (14 oz.)
4 Tbsp. Golden raisins
1 Strip Orange zest (about 2 x 1/4-inch)
1 Bay leaf
1 Tbsp. Chopped fresh parsley

Cut pork into 1-inch cubes. Heat olive oil in large non-aluminum saucepan or Dutch oven. Add pork and saute over medium-high heat, turning, until evenly browned, 5 to 7 minutes. Add the mushrooms, onion and carrot. Cook, stirring occasionally, until tender, about 5 minutes. Add the garlic and cook 1 minute longer. Season with salt and pepper.

Add tomatoes, raisins, orange zest and bay leaf to pork mixture. Bring to a boil, break tomatoes into smaller pieces. Reduce heat to low, cover and cook 2 hours, or until pork is very tender.

Uncover and boil gently until the sauce is slightly thickened. Season with salt and pepper to taste. Remove the bay leaf and garnish with chopped parsley before serving.

Calories 8% (166 cal) • Protein 27% (14 g)
Carbohydrate 5% (18.7 g)
Total Fat 6% (4.7g) • Saturated Fat 4% (1.06g)
Calories from: Protein, 32%; Carbohydrate, 43%; Fat, 25%.

MONITOR



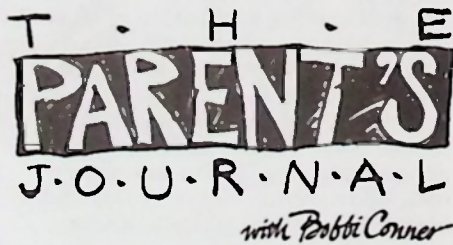
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Monitor Radio

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez
hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics
range from politics to poetry, from the environment to teen-
age issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create
this weekly look at the people, places, and cultures that
make up the human side of astronomy.

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying
changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.
(Repeats at 5:30pm)

2:00pm-3:30pm

Monitor Radio

The afternoon edition of the daily news magazine from the
radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broad-
casting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and
international news.

6:00PM - 7:00PM

MONDAY

People's Pharmacy

TUESDAY

Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY

Tech Nation

THURSDAY

New Dimensions

FRIDAY

Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly pro-
gram, host Bobbi Connor interviews experts in education, med-
icine, and child development for helpful advice to parents.

7:00pm-8:00pm

The Newshour with Lehrer

The audio of the award-winning PBS TV news program, pro-
vided with the cooperation of the Newshour and Southern
Oregon Public Television.

8:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Monitor Radio Weekend

7:00am-7:30am

Northwest Reports

The audio of the weekly Northwest newsmagazine produced
by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.
(Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



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JEFFERSON ALMANAC

Tim Harper

High Holy Days

Well, here we are, kids. For one more time in our little brave new world, the high holy days of election time are here. You know, the time when—feeling the pressure of some scrutiny by we great unwashed of the electorate, or at least acting on the off chance that someone really is watching—our dearly beloved government is once again publicly pondering how they will do the job of governing that we pay them to do.

In other words, they're comin' up with a bunch of new laws.

For those of us who are supposed to be the real government of this country, it is now a time for reflection, for contem-

plation, for assessing whence we've come and where we are to go. Of course, for many of us, it's also a time for sticking our heads in the sand, swearing—for the umpteenth time—about them and focusing on the really important issues, like how are we going to afford the kid's new braces, and do we want the Subaru or the Toyota Four Runner? We'll not even broach the subjects of thighs and waistlines. I've no desire to burden my little brain with a redefinition of Scylla and Charibdis.

No, I think I'll stick to the simpler issues here, the Law, the concepts of how we choose to let ourselves be governed, and our complete lack of ability to take our own destiny in hand.

Now, gang, I know I'm runnin' off at the mouth a bit here, but heck, I'm a commentator—that's my job. Besides, there's a little trend I've seen developing of late that has got me, to put it mildly, a bit concerned.

Y'see, kids, there used to be Laws that basically told one what not to do. (The most famous were these Ten that some desert chieftain once got on top of a mountain in

some God-forsaken corner of the world—well, come to think of it, it might not have been so God-forsaken after all; but that's another story.) Sort of a concept that let people know that behavior and dealings with other people were pretty much left up to

individual choice. The exceptions were few and fairly egregious. One sort of had the option to act as one wished within the bounds of the social contracts formulated in one's tribe or society and, as long as one didn't stray too far outside the bounds, it was pretty much okay.

Well, as Mr. Robert Zimmerman, the poet and prophet from Hibbing, Minnesota once said, "The

times, they are a-changin'," and they're changin' faster than a lovesick cowboy gettin' ready for Saturday night in Mineral Wells, Texas. Hell (which is a place very much like Mineral Wells but nicer), in a big way they've changed.

The trend I'm talking about is this: it seems the laws that are coming out of that funny old town on the Potomac River, and most of those clone buildings that sit on the manicured greens of State Capitols throughout our country, look to be all about that which we can do, rather than that which we should not. They are about the fact that we've come to a place as a society were what one can't do is so much greater than what one can that it's easier, heck, it's necessary, to list what's permitted over what's not.

Reminds me of the old story of the fellow on safari who, as he was about to be eaten by the cannibals, asked, "How in the world did I get here?" The chief smiled and said, "You walked."

That is exactly how we got here. We started asking our government to take re-

sponsibility for our lives, and they did. We asked to be protected, and we are. We asked them to be Mama and they are. And we got here under our own power, due to our own will—or maybe the lack of it. Because for all of our talk about the human spirit and empowerment and all the fancy buzzwords, we seem most like sheep as we let our employees in government tell us on a daily basis what we can do, and have come to assume that if we don't first get permission it must be wrong.

Whew! I did go on a bit, gang, guess it's just a bit strong... hang on a minute, I better go ask somebody here at the Monthly if this is okay. After all, I wouldn't want to do the right thing, only to find that now it's wrong.

How about you?



Tim Harper has been a commentator and jazz host for JPR.

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Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris*, translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (through September 22); *Arcadia* by Tom Stoppard (through July 7; also September 24-October 26); *The Darker Face of the Earth* by Rita Dove (July 24-October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (through October 6); *Coriolanus* (through October 4); *Love's Labor Lost* (through October 5). Performances at the *Black Swan* include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz, and *Three Viewings* by Jeffrey Hatcher (through October 26); *Cabaret Verboten*, translated and adapted by Jeremy Lawrence (July 3-October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents *Ain't Misbehavin'*, spotlighting the music of Thomas Fats Waller, master of the stride piano style. His high spirits sparked an array of songs in the 1930s and 1940s, including "Ain't Misbehavin'," "Hon-ey-suckle Rose," "Mean to Me," "Your Feet Too Big," "Two Sleepy People," and "This Joint Is Jumpin'." In July, the song and dance revue plays every evening except Tuesday. Curtain time for this show only is 8:30pm. (541)488-2902.

◆ *Seven Brides for Seven Brothers* will be presented and performed by the Rogue Music Theatre through July 20, at the Rogue Community College Bowl in Grants Pass. See this month's Spotlight for more details. (541)479-2559.

◆ *A Treasury of Restoration Comedy* will be presented as part of Ashland Community Theatre's continuing playwright series. The English follow-up to Moliere's satires includes the comedies of Wycherly, Congreve, and others. Performances July 12 & July 13 at 8pm, and July 14 at 2pm. (541)482-7532.

Music

◆ The Britt Festivals are celebrating their 34th consecutive year. The season continues in July with the following performances: Oak Ridge Boys/Rose Maddox (July 1 at 7:30pm); Buffy Sainte-Marie/Ferron (July 5 at 7:30pm); Mahlathini & the Mahotella Queens/Pele Juju (July 6 at 7:30pm); Johnny Cash, with June Carter (July 19 at 8pm); Richie Havens/Leo Kottke (July 20 at 7:30pm); Pickle Family Circus (July 25, 26 at 7:30pm); Ad Vielle Que Pourra/Maria Kalaniemi/Radim Zenkl (July 27 at 7pm). (541)773-6077.

◆ The Buffalo Music Hall presents blues harmonica great Charlie Musselwhite on Sunday, July 7. Also, Box Set will return with their high-energy, acoustic-based rock, on Friday, July 19. Ticket locations include: Loveletter's and Cantwell's Video in Ashland; Musichead, Musician's Friend, and H&H Music in Medford; C St. Station in Jacksonville; The Music Shop and Larry's Music in Grants Pass; and Mt. Top Music in Mt. Shasta. (541)488-3570.

Exhibits

◆ Clay Sculpture by Jim Robinson, and Copper Work by Marie Maretska will be on display at Hanson Howard Gallery through July 31. An opening "First Friday" reception will be held on July 5, from 5-7pm. The reception is free and open to the public. Gallery hours are Tuesday through Saturday, 10:30am-5:30pm; 11am-2pm on Sunday; and by appointment. 82 N. Main St., Ashland. (541)488-2562.



Charlie Musselwhite will perform at the Buffalo Music Hall in Ashland on July 7.

◆ The Schneider Museum of Art presents the exquisite glass work of Dale Chihuly, with Chihuly Baskets on display through September 13. (541)552-6245.

◆ *A Change in the Weather*, drawings by Nikki Schrager and mixed media sculpture by Janice Nakashima will be presented through July 20, with a First Friday Art Night reception from 6-9pm on July 5, at the FireHouse Gallery at the corner of 4th & H Streets, Grants Pass. (541)471-3525.

◆ *Totems and Still Lifes*, clay sculpture by Michael Hough, will be presented July 5 through July 27, with a First Friday Art Night reception from 6-9pm on July 5 at Wiseman Gallery, on the campus of Rogue Community College. (541)471-3500.

Send announcements of arts-related events to: Artscape, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ The works of Carla O'Connor, Northwest watercolorist, will be presented at the Rogue Gallery & Art Center, July 2–August 2, with an opening reception on Tuesday, July 2 from 5–7pm. (541)772-8118.

Other Events

◆ Figurative or Abstract Watercolor Workshop with Seattle Artist Carla O'Connor will be held Monday–Friday, July 20–August 2, 9am–3pm at the Rogue Gallery & Art Center. (See above listing for information on the display of her own work.) (541)772-8118.

◆ A special event celebrating Native American crafts and culture will be held on the weekend of July 13 & 14 at the Lithia Artisans Market on Calle Guanajuato Way in Ashland. Tucked behind the plaza's cafes and shops, the Lithia Artisans Market is a creative collaboration of some of the finest artisans and musicians in the region. The Market is an ongoing event through mid-October, with other special performances to be announced throughout the summer. Hours: Saturdays 10am–6pm, Sundays 11am–5pm. (541)858-7187.

◆ The 2nd Annual Bob Day Festival is being held in Talent on Saturday, July 13 from 9:30am–8pm. Events include the Parade of Bobs, Bobby Sherman Look-Alike contest, games for Bob, magicians and music. (541) 535-7251.



Box Set will appear at the Buffalo Music Hall in Ashland July 19.

KLAMATH BASIN

Theater

◆ *Seven Brides for Seven Brothers* will be presented by Rogue Music Theatre at the Ross Ragland Theatre, July 31–August 3. See this month's Spotlight section for more details. (541)479-2559.

Other events include baroque music by Barbara Baird & Friends (July 13); cowboy singer Chuck Pyle (July 18); the Nitty Gritty Dirt Band (July 14); Andean pan pipe music by Runallacta (July 21); the Spectrum Dance Theater (July 20); and the Bay Area Community Band concert and picnic (July 13). For information, call (541)267-9038. For tickets, call 1-800-824-8486.

UMPQUA VALLEY

Theater

◆ *Hello Dolly!* will be presented by Centerstage Theatre at Jacoby Auditorium at Umpqua Community College, on July 25–28, and August 2–4. Performances on July 25–27 and August 2–3 will begin at 8pm; and on July 28 and August 4 at 2pm. (541)440-4691.

OREGON COAST

Music

◆ The Oregon Coast Music Festival will be held from July 13–27. Events will occur in several towns along the Oregon coast, including Bandon, Coos Bay, Reedsport, Charleston, and North Bend. The Festival Orchestra, led by conductor James Paul, will give three performances, with a guest appearance by pianist Eugene Istomin on July 23. The Festival Chamber Players will give two concerts (July 18,19).

NORTHERN CALIFORNIA

Theater

◆ The Shasta Theatre Festival and Shasta College Theatre Arts Department present the musical version of J.M. Barrie's *Peter Pan* through July 20 at the Shasta College Theatre. On June 27, Rogers and Hammerstein's *The Sound of Music* begins at the new Amphitheatre and runs through July 20. Season tickets are available. (916)225-4610.

Exhibits

◆ Acrylic paintings, collages, assemblages and watercolors by Gwen Stone will be presented in Retrospective 1976–1996, at the Brown Trout Gallery in Dunsmuir through July 31. (916)235-0754, or 1-800-916-4ART.



Ain't Misbehavin' plays at the Oregon Cabaret Theatre in Ashland. Photo: Helga Motley.

Jazz is played
from the heart.
You can even
live by it.
Always love it.
Satchmo

Louis Armstrong, 1965



Riverwalk

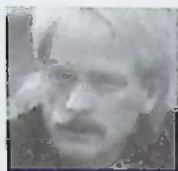
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RECORDINGS

Michael Clark

Bluzazz Extraordinaire

This is about blues. This is about ballads. This is about two superior composers and musicians, one a premier force in jazz music from the 1940's through the mid-1980's, and the other a stalwart of our contemporary blues scene. This is about the new Miles Davis compilation *Ballads and Blues*, and Ronnie Earl's latest, appropriately titled *Blues and Ballads*. As one listens to each of these recordings a sense of awe is instilled.

In retrospect we now realize the impact of the sessions from which the material on *Ballads and Blues* was drawn. Historically, a metamorphosis was taking place, with bebop locked in a two-steps-forward and one-step-back mode. Traditional jazzheads were inclined to remain atop the powerful bop currents, but a few daring musicians were striking up a new note. Miles, never known to shy away from personal or professional challenges, was in the lead pack. Cool jazz was the eventual result, a style that dominated the 1950's. On *Ballads and Blues* we are given a guided tour of the transformation.

As a seedling in 1950, we hear the wonderfully cool "Moon Dreams." With less razzle-dazzle, and more tone and texture, the solos are shortened compositional statements. Miles, J.J. Johnson, and Gerry Mulligan subtly shine. Jazz and blues, blues and jazz, bluzazz, one and the same. The most notable element of this track, however, may be the inclusion of a tuba and french horn in the octet. These instruments were foreign to traditional jazz ensembles of the time, but the chamber-type atmosphere of cool jazz suited these, and a variety of other sounds, quite comfortably.

The "Birth of the Cool" is represented

by a variety of musical groupings, with soon-to-be giants such as Percy Heath, Horace Silver, Art Blakey, and Oscar Pettiford joining Mr. Davis on soulful renditions of "How Deep is the Ocean," "Yesterdays," and a number of other tenderly heart-soothing tracks. The legendary "Somethin' Else" sessions of 1958 bring Cannonball Adderly and Hank Jones into the cool fold, grooving through a pair of jazz standards, "One for Daddy-O" and "Autumn Leaves." Here we witness bluzazz in full bloom.

Blues and Ballads by Ronnie Earl and the Broadcasters should be recognized as the masterpiece it truly is. Too often we do not acknowledge the immense value today's artistic efforts possess, leaving the accolades for some future time when we can retrospectively settle into pools of melancholy and regret. It is important

to breathe life into this one, for a stylistic precedent is being set that will serve as the base for a myriad of bluesical wonders sure to come from Mr. Earl, as well as those who will, undoubtedly, follow in his footsteps. Over the years many releases have hinted at this direction by Ronnie, yet there was a definite tendency to season his efforts with blues-rock flavorings, rather than those of blues-jazz. The Broadcaster's last few recordings—*Still River*, *Live in Europe*, and *Language of the Soul*—have been exclusively instrumental, leaning simultaneously in the directions of blues and jazz. *Ballads and Blues* is the arrival at the desired destination—bluzazz.

Joined by Bruce Katz on the keys, skin banger Per Hanson, and big-string man Rod Carey, Ronnie brought in super-saxer David "Fathead" Newman to positively jazzify a number of tracks. "Little Flower" is as good

as it gets, patterned with languid horn tones, B3 organ mastery, and the frenetically calm pickings and strummings of "The Earl." Kenny Burrell's "Isabella" is a more upbeat number. Fashioned in funk, this one provides each artist a core from which to create. Ronnie's chordal displays are mesmerizing. He is never without a note. Understated here, explosive there, the virtuoso expounds. Katz passionately strokes the ivories, complimenting Earl's remarkable abilities with some startling showmanship of his own. "Fathead" is a tenor titan as always, transcribing bluzazz from heart to horn. "Still Soul Searching" is a follow up to "Soul Searchin'," released in 1988 on a recording of the same name. This track, "Soundcheck," and "Mr. B.K." allow the upbeat side of the Broadcasters to surface. Minus "Fathead," the band soars into complex rhythmical atmospheres, beautiful and profound. Ronnie even straps on the acoustic during "Song for a Sun," dedicated to Carlos Santana. This is a wonderful track to admire the fancy fingerings of one of the great guitarists of our day, as is the Duane Allman-inspired composition "Skyman."

Whether it's *Blues and Ballads* or *Ballads and Blues* that slides into your compact disk player, one absolute guarantee is made: the result of pushing the play button will be nothing short of bluzazz extraordinaire. We can look back on a time when blues and jazz combined to create a new and monumental style. We can also experience the outcome of decades of refinement. Cool jazz to bluzazz—here to be heard. ■

Michael Clark hosts *Jazz Sunday* on the Rhythm & News Service, every Sunday from 10:00am to 2pm.

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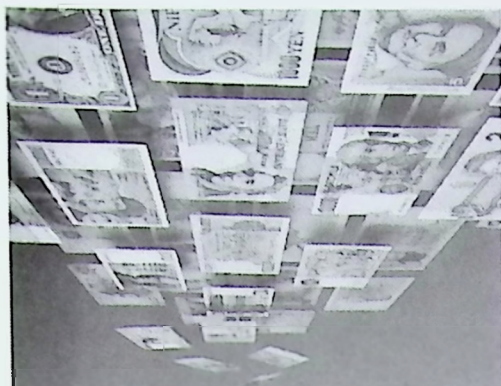
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COMPACT DISCOVERIES

Fred Flaxman

Glazier Does Gershwin

July 4th is all the excuse I need to write about American composers or performers. This month I can do both simultaneously, thanks to the superb recording of unusual Gershwin repertoire by the gifted 33-year-old American pianist Richard Glazier. The compact disc is called Gershwin: *Remembrance and Discovery*, and it's on the Centaur label (CRC 2271). This CD is distributed by Qualiton Imports, though in this case it is "imported" from Baton Rouge, Louisiana, a place where, it seems, both modern politicians and classical Centaurs live.

Of course there is no composer more American than George Gershwin. It would be hard to find a compatriot who didn't love his music. He was the first highly successful crossover composer, writing long-form "classical" music that instantly became as popular as his most popular tunes. In my view, Gershwin was one of the greatest tunesmiths in all music history, knocking out one gorgeous, unforgettable melody after another—an American Schubert, although, unlike poor Franz, very much appreciated in his own time.

As you can imagine, I have quite a collection of Gershwin CDs, so it's hard for any solo pianist to come up with repertoire that isn't already on my shelves. But Glazier has managed to do this, and do it with such feeling that I knew on first hearing—here was a performer who loved Gershwin's music at least as much as I do.

The CD starts with two etudes by Earl Wild on Gershwin songs: "Embraceable You" and "Somebody Loves Me." I never heard these particular arrangements before, and I have to admit that I liked them less than anything else on this recording. They are simply too frilly, too trilly, too fancy for my tastes—the kind of treatment Liberace

would have given to Gershwin... and every one else.

By contrast the Percy Grainger transcriptions of "Love Walked In" and "The Man I Love," which were also new to me, were eloquent in their simplicity.

There are six first-time recordings on this album: the "Impromptu in Two Keys" (recorded from the original manuscript), "They Can't Take That Away from Me" (based on the original orchestration from the movie *Shall We Dance*), "Melody No. 40 (Violin Piece)," in an arrangement by Sylvia Rabinof which is dedicated to the pianist, and three concert transcriptions by

“
AS GLAZIER ENTERED,
HE SAW GEORGE GERSHWIN'S
STEINWAY SITTING
IN THE CORNER OF
IRA'S LIVING ROOM
AS A SHRINE TO HIS
BELOVED BROTHER.

Beryl Rubinstein for solo piano from *Porgy and Bess*: "Bess You is My Woman," "Summertime," and "I Got Plenty of Nuttin'."

The disc also includes "Jilted" from *Of Thee I Sing*, "Meadow Serenade" from *Strike Up the Band*, "Sleepless Night," "Three Quarter Blues," "Promenade," ballet music from *Primrose*, "Sixteen Bars without a Name" and the three "Preludes for Piano." There are even some titles here that most Gershwin fans have never heard before. That is not the case with the extraordinarily beautiful "Preludes," of course, but I'm always happy to hear a sensitive new interpretation of these pieces. Oh how they make me wish Gershwin had lived to write the complete set of 24 he intended to compose!

Richard Glazier's interest in Gershwin dates back to when he was 12 years old and his aunt introduced him to the Oscar Levant recording of the "Rhapsody in Blue."

"After hearing the original 78rpm recording I promptly sat down and wrote a fan letter to Ira Gershwin," Glazier wrote in the program notes accompanying the CD. "Because Ira was not in the best of

health, his assistant... answered my letter. A correspondence began which ultimately led to an invitation to Ira's Beverly Hills home.

"As I entered, I saw George Gershwin's Steinway sitting in the corner of Ira's living room as a shrine to his beloved brother. It was on this piano that George and Ira composed "Porgy and Bess" in 1934 and 1935.... Imagine how thrilled and honored I was when Ira gladly gave me permission to play this very special instrument! Playing on George's personal piano while Ira sang along is a memory that will always echo in my mind.... Ira appreciated my youthful enthusiasm for Gershwin music and encouraged it. Twenty years later not one bit of my enthusiasm for this great music has diminished."

I used the Internet to interview Richard Glazier by electronic mail—the first time I've tried that! I asked him what he played for Ira Gershwin and what Ira's reaction was.

"I played 'Embraceable You' and 'Love is Here to Stay'," Glazier told me. And Ira told the young piano student: "You know people say that my brother George played that piano and Oscar Levant played that piano. Perhaps someday people will say that Richard Glazier played that piano."

"What a beautiful thing to say," Glazier told me. "It provided encouragement and comfort for me throughout my life. It was as if Ira was blessing me. I felt very honored. I love this music from the bottom of my heart."

Glazier's sincere fondness for the music of George Gershwin is evident throughout this new CD. ■

Fred Flaxman's past Compact Discoveries columns are available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator (URL) is: <http://www.classical.net/music/recs/reviews/flaxman/>.

BRETNOR *From p. 10*

moved to a much larger house at 1434 Kings Highway in Medford in 1974, where Bretnor was happy to have space for his growing collections of cat books, cat calendars, cat kitsch, antiques, guns, and books on guns. (He sold his Japanese sword collection in California.)

Rosalie, who never learned to drive, was not at all happy with the move, which isolated her from her many walking-distance friends in Jacksonville and made her completely dependent on her not-very-considerate, increasingly hard-drinking husband. In poor health for many years, she withered away in Medford and died there in 1988.

Bretnor never had any children. When he passed away, the remainder of his debt-ridden estate was divided amongst geographically-distant relatives of his wives, none of whom had any interest in his literary property. Alan Harvie purchased these rights with the heirs' consent, then sold them, less than a year later, to me—complete with 28 file boxes full of Bretnor literary archives.

I sold the dramatic rights to Bretnor's short story, "Unknown Things," to a film company in New York, which made a deal with BBC personnel to mount the just-completed film adaptation.

I am happy to do what I can to bring the timeless tales of Reginald Bretnor to the attention of a new and wider audience. I only regret that he is not around to enjoy this well-deserved, if belated, recognition. For, while there were many sides to Reginald Bretnor—some of which I find personally distasteful, even repugnant—he was a master storyteller and entertainer who wrote with humor and depth, and his creative, artistic side is well worth promoting, preserving—and enjoying. ■

Fred Flaxman, a writer, editor and television producer based in southern Oregon, owns the Bretnor Literary Estate and the Bretnor Archives.

SPOTLIGHT *From p. 13*

and lively dance, yet their center is a serious human story. More recent examples include *JC Superstar*, about the life of Jesus Christ, told in a rock and roll format; and *Les Misérables*, a difficult emotional musical about the suffering felt by the common French man and woman during the time of the French Revolution.

These are tough stories, and yet audiences have embraced them, and we have continued to want to see them, even share them with our children. We have always embraced any art form that makes us think and feel something significant, for laughter through tears can help bring greater understanding of oneself and one's place in the world.

In *Seven Brides for Seven Brothers*, we the audience overcome our misgivings about the wife-napping episode, something that is particularly challenging to a 1996 sensibility, because of the lessons learned and the growth shown in our lead characters. And this growth occurs in a context

of bright musical songs and energetic staging and choreography. Herein lies the magic of the American musical—that the human condition can be examined in an entertaining way that makes important messages more palatable, and therefore more accessible, to people everywhere. These are stories that may seem larger than life, but are actually about subjects that we can all relate to. These are stories about all of us. May the magic not be lost, and may the storytelling continue for years to come!

Rogue Music Theatre's production of Seven Brides for Seven Brothers opens June 28, and plays through July 20 at Rogue Community College Outdoor Amphitheatre; and plays July 31–August 3 at the Ross Ragland Theatre in Klamath Falls. For information, call (541) 479-2559. ■

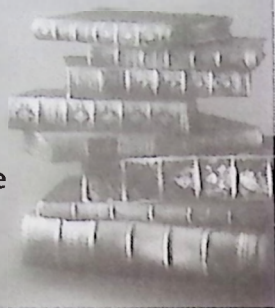
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THEATER REVIEW

Alison Baker

Awake and Sing!

By Clifford Odets

Directed by Debra Wicks

At the Oregon Shakespeare Festival
Through September 22

Spring and fall mid-week performances at the Oregon Shakespeare Festival tend to be loaded with high school students, bused in for a dose of culture. An audience composed largely of teenagers is different from one that's a mix of young and old. They're as aware of themselves as they are of the activities onstage, and their responses to the dramatic action tend to be exaggerated—wacky laughs, competitive “Oooohing” at the sight of a little dog, cheers and whistles at the end of each scene. You'd think they were performing themselves.

Kids were there in force at *Awake and Sing!* when I saw it, but after I got over my crotchety irritation at their high spirits I found that their presence added something to my experience of the play. In a nutshell, *Awake and Sing!* is about the way history repeats itself; how the high hopes and dreams of the young are doomed to disappointment; how—shall we coin a phrase?—those who can't remember the past are destined to repeat it. And sitting among all these people who are even younger than I am (hard as it is to believe), I found that I was thinking about them even as I thought about the play.

Awake and Sing! is the story of the Bergers, a Jewish family struggling to make a better life in the Bronx of the 1930's. Ralph, the teenaged son (U. Jonathan Toppo), knows his life will be different from his parents' life. He has just fallen in love for the first time, and is eager to get out in the world. His sister Hennie (Cindy Basco)

is ready to get up and out, too, but in that fine old tradition, before she can make her move she finds herself pregnant. Instead of escaping to a new life, she marries Sam Feinschreiber (Robert Vincent Frank), a recent immigrant who is honest, kind, and works hard, and is cut out to be oppressed.

The Berger family is run by Bessie (Eileen DeSandre), a strong-willed, determined woman who arranges Hennie's marriage, prevents Ralph's, and sends her own father to his room when he misbehaves. If her husband, Myron (Dennis Robertson), ever had any spunk, he lost it when Bessie married him. Her father, Jacob (Sandy McCallum), is an idealist whose room is filled with books on the coming socialist revolution. His last hope is that his grandchildren can make the new world that

he never found for himself.

The family's completed by Uncle Morty (Tony DeBruno), Bessie's brother, a businessman who seems to have succeeded by removing himself as much as possible from family ties; and by family friend and boarder Moe Axelrod (Michael Elich), who lost his leg in the Great War. Both bitter and proud, Moe mocks family life and is in love with Hennie.

The plot—well, it's a story of family life, which is a summary that most of us can understand. People desperately want good lives for themselves and better ones for their children; they do what they think is best, but in the end they fail to prevent their children from making the mistakes

“
THERE'S NOT MUCH
ABOUT THIS FAMILY
THAT MAKES IT A REFUGE;
WHAT MIGHT HAVE BEEN
LOVE IS DISTORTED
BY AMBITION,
AND LOYALTY VANISHES
WHEN MONEY
IS UP FOR GRABS.

they themselves made twenty years earlier.

The Bergers are living through the Depression, and the family unit is all they can depend on as the social and economic system around them—which, in fact, never had much to offer the Bergers of the world—collapses. But there's not much about this family that makes it a refuge; what might have been love is distorted by ambition, and loyalty vanishes when money is up for grabs.

Eileen DeSandre is exceptionally good as Bessie; she takes the stereotype out of the Jewish mother, playing her as a real person with a history and a reason for her actions. But every character is real in this production; each person on the stage is believable. The familiar Festival actors disappear right into the characters they're playing.

What's striking about *Awake and Sing!* and perhaps what has made it famous in American theatre is that it leaves you with little hope for a better future. When Hennie grabs for the brass ring, we know exactly what she'll find in her hand when she opens her eyes. Grandfather Jake makes a wily plan to give his grandson the chances he himself never had, and the cynical Moe surprises us by going out of his way to be sure it's carried out. But as Ralph sits in Jake's old room, eagerly cutting the pages of his books, we realize Jake never read those books he treasured so; we have a sneaking suspicion that his grandson never will either.

On the other hand, maybe that's just my jaundiced middle-aged view. Maybe the audience of teenagers leaping to their feet around me to applaud saw it differently. They could know something I've forgotten.



POETRY

Trout

BY BARBARA DRAKE

I sometimes think of how we flew
out west in 1951
at nineteen thousand feet or so.
It really wasn't very high
compared to now. We did our best
to look impressed because we were.
The sky was blue above the storms
and further west the earth appeared
like blankets folded over knees.
A stewardess in uniform
informed me pointing out and down,
"The Rocky Mountains, if you please."

Then pretty girls in blue and grey
brought Rocky Mountain trout for lunch.
I pictured someone in the rear
getting out his fishing gear
and pulling fish up through the air
blue bright and flopping just for us.
They brought us green balloons and gum
to stop the popping in our ears.
The baby cried—she couldn't chew—
but brother ate a piece or two
while mother leaned against the glass
as if to catch a sight of dad
waiting in the golden west,
and held the baby to her breast.

This was first time that I flew
and narrowly escaped a turn,
a different place, a different life,
a drama cast with different parts—
but not the only, not the last.
The airplane was an hour late
but father met us at the gate,
his face an eager star upon
my mother's face and love to burn.
Then as we drove through dark to find
the house that father had for us,
I dozed and thought and dreamed about
amazing Rocky Mountain trout
that swam into our flying boat.

Barbara Drake, who teaches at Linfield College, has written three books of poetry: *Bees in Wet Weather* (Canoe Press, 1992), *What We Say to Strangers* (1986), and *Love at the Egyptian Theatre* (1978). Her college textbook, *Writing Poetry*, is in a second edition.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

Alison Baker reads, writes, and ages in the Applegate Valley.

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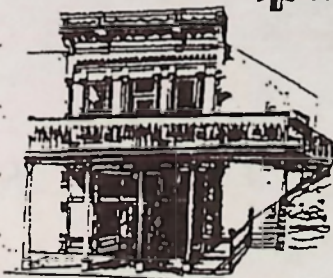


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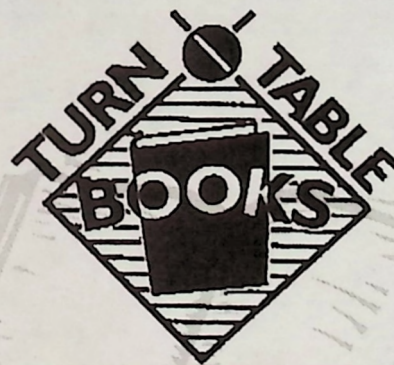
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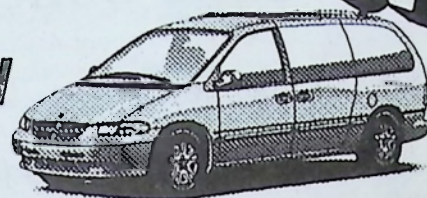
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